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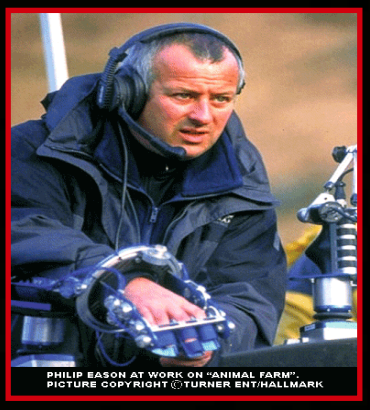
PSYCHO STYRENE

The Journal of SCI-FI, Fantasy, & Horror Modelling

Orca Scratch Build



Phill Eason Talks

Minature Dioramas

Flamer Spary Gun

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Data Burst

By Geek Bot

Hi Guys and welcome to Issue 6. Wow it's hard to believe that I've been at this for almost a year now. The first thing I'd like to do is thank every one that has helped support the mag over this year, both those who have contributed and those that have faithfully bought the magazine.

Well for this issue we have an interview with Phill Eason, a puppet maker for both film and television, a very cool Borg diorama off of regular contributor Brian Wilkinson, a review of the newish Games Workshop spray Gun, a follow up to issue ones basing techniques a very nice part one of a build of the Orca from jaws, and diorama for all you miniature fans out there.

So I hope you enjoy this issue and will come back for more.☺

Front Cover By Brian Wilkinson
Rear Cover By

This Issue

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Showcase

“10 minutes to take off, captain Huxley receives the final briefing from her mechanics”

The idea about this diorama arise me when I bought a lot off miniatures of an extinct miniatures brand named hobby product, a German brand which had a miniatures game named spacelords which is the game the miniatures in the diorama belongs to, this miniatures had a very rich design with uniforms full of tubes, ensigns, etc which remembered me the moebius comics, I love moebius so he inspired me the idea of the diorama as I saw the three miniatures in it, specially the pilot miniature which was in a perfect pose to the idea I had in my mind.

The main idea was a scene showing the final minutes before the taking off of a spaceship with the pilot receiving the final briefing from her mechanics.

The main problem was that I had the miniatures, but.....I didn’t have the spaceship!! So I began to collect a lot of bits which I had at home; I decided the spaceship would be scratch built.

THE SCRATCHBUILT

- The main piece was a deodorant top (rexona for women,lol, what a hatred face showed me my girlfriend when I removed the top) and around it I began to fit the other parts of the ship
- A milk shake top.
- The upper part of a flashlight.
- A grille from a tap.
- The wings and engines from a Revell star wars easy kit fighter and other parts from a phantom airplane kit I don’t remember what brand it belongs to.
- For the tubes I used a bass string
- A glass lens for the windscreen in the cockpit rounded by a tube from an explosive wire an engineer gave me in my job.
- The secondary engines were built with lens pots and more phantom kit parts.
- At last, the undercarriage was built with the seats from the cockpit of the phantom kit.

All parts were fixed with cyanocrilate

As you can see I haven’t used green stuff or things like that because I’m a complete useless guy with the green stuff or other

sculpting materials, so the cut & stick method was my solution.

THE PAINTING

I painted the ship first, I primed it with GW black priming spray and after it I preshaded it with a coat of tamiya haze grey. The base coat of the ship is GW foundation red high lighted with five coats of vallejo carmine red+va german orange adding more german orange in each light coat, final lights were added with va solar yellow.

The engines were painted with a base coat of va german uniform+GW boltgun metal and shaded with many washes of black ink, GW devland mud and va german orange. Lights were added with GW mithril silver and all the metallic parts in the ship were finally shaded with brown and ochre oils.

The miniatures were primed black

The pilot red parts were painted in the same way as the ship parts, the face was base

coated with GW foundation tallarn flesh highlighted with german orange+solar yellow

increasing solar yellow in each light coat and final light and light points in pure solar yellow and va white. Metallic parts were base coated boltgun metal, shaded with black washes and lighted with GW mithril silver.

The boots and globes were basecoated with GW bleached bone, shaded with GW

devland mud ink and lighted in GW skull white+bleached bone with final touches in skull white.

The mechanics were base coated GW spacewolf grey shaded with va real blue+va

oxford blue and lighted with GW space wolf grey+ va bleached bone with final touches

in skull white the faces and hands were painted in the same way as in the pilot.

THE BASE

I wanted to place my diorama in a base simulating a landing pad in an hangar but placing the ship and the miniatures in different parts of it, so I cut a piece of sandpaper with the help of a cd to make the part where I would place the ship, y primed it in black and cut a cardboard insole with the 72 number (written in "neuropol x free"

font you can download easily in the internet) which I used to paint through it with GW white spray to mark the numbers over the sand paper, next to it, I dry brushed it entirely with space wolf grey to mark the relief. Then I delimited it with a piece of explosive wire to separate it from the miniatures place, I painted that piece with GW bolt gun metal and shaded it wit many washes of black ink. The miniatures place was made with a piece of cardboard with five pieces of packing tape; the cardboard was painted in grey and intoned with different washes of brown, orange and blue inks and lights of light grey and final touches in skull white; the pieces of packing tape were painted in the same way as the explosive wire used to separate the ship zone.

At last, I made the computer with a piece of an old star wars kit I had long time ago and different pieces of an old motherboard from a computer, it was primed in white with three washes of devland mud ink outlined with skull white. Finally I stack the computer screen made from a transparency printed from a collection of computer screen I found in an internet terrain forum. The connection cable was made from an earphone and painted white.

And that's all folks, I would like to be grateful with Borja García a.k.a. "FENIX" a great painter and winner of one golden demon in

Germany last year and two of them in Poland the current year, who helped me and gave me a lot off ideas about the diorama and also to all member of "THE SPANISH TEAM" FORUM who gave me a lot off advices to build this diorama.

I hope you enjoy it and write me if you have any question to my msn address ivanraivan@hotmail.com

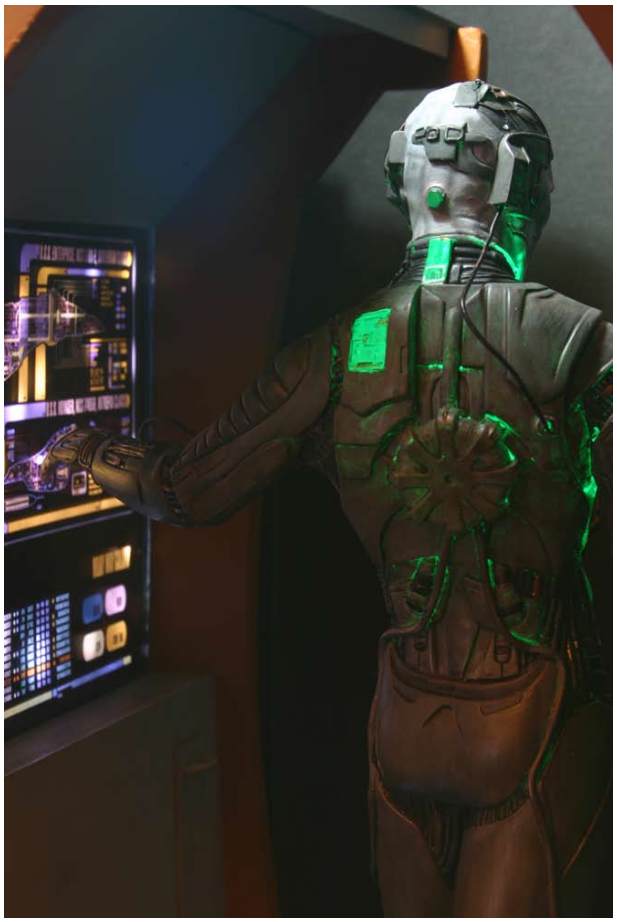
A greeting

IVAN

Reviews

Bolts, Borgs and Electrics

By Brian Wilkinson



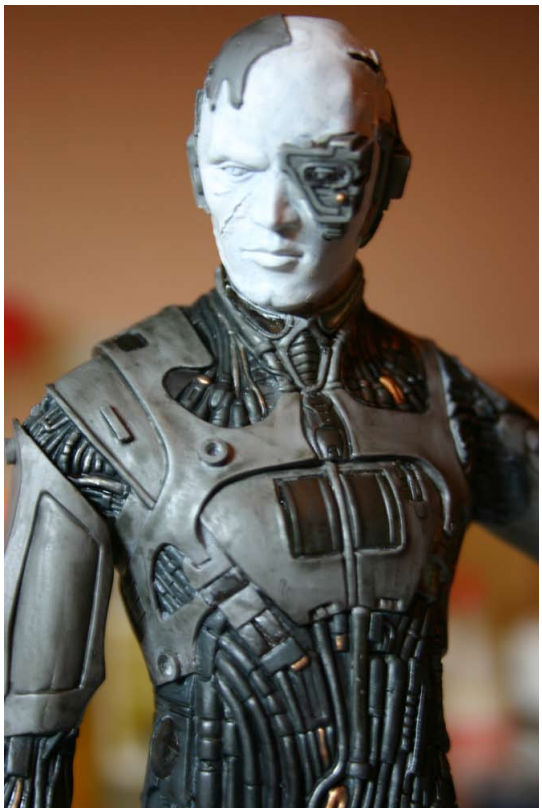
Welcome fellow modellers to another chapter in resin mayhem. This time the subject is those pesky bad guys from Star Trek...the BORG

This kit is by Gort (now defunct). It's about 1/7 scale approx 9 1/2 INS. It's cast in clear resin and has been a grail kit mine forever. Although I loved the sculpt I thought with a few tweaks (ha!) it could look a lot better. I decided, with having clear resin it would great with "internal lighting" that eerie glow seen in First Contact. So, out with my trusty drill and created a cavity in the back of the torso and wired two super bright Green LEDs in parallel. This was covered by the end of a water bottle cap allowing the

light to spill out around it.
The right hand was removed and replaced with a prosthetic hand, made up from bits/ bobs and wire. Next I painted on liquid latex on to all the parts I

wanted to have light coming through then sprayed grey primmer .The primmer was rubbed off when dry and the lights tested(actually lights should be tested regularly, just in case) Games Workshop Codex grey was applied in a couple of coats over the

armour to stop light spill. Then a good dousing of GW black wash over it to tone it back this was



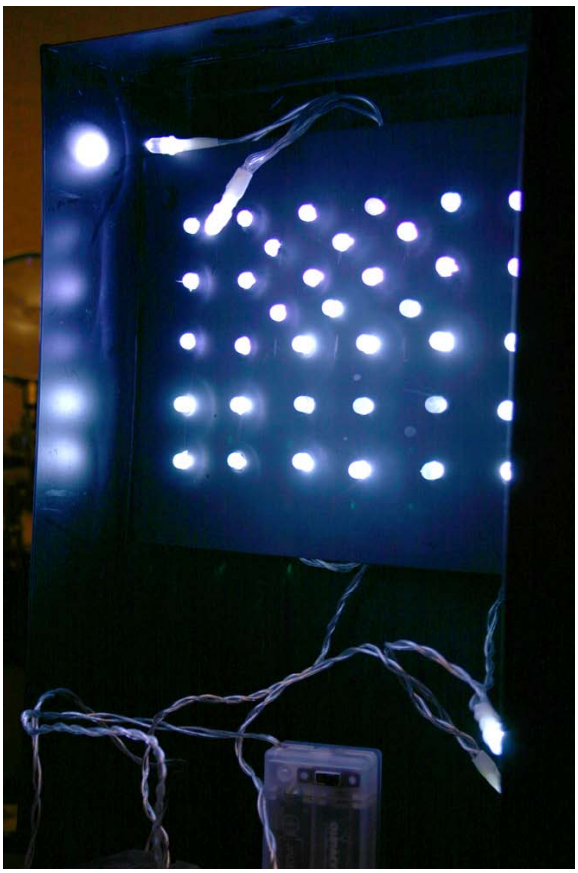
deliberately left to “splotch” and give a worn/

mottled effect on the metal. Small pieces were picked out in various metallics but not to many as to distract the eye The face and leg patch’s were based in pale grey, then shaded and Blotched with chalk pastels. Take it easy at this stage; you don’t want to overdo it.

Red was added to the eye and leg wounds then the scar .Lastly, the eye was painted in acrylics to give a menacing stare Moving along to the base presented a whole new set of problems. How to back-light the panel without costing a fortune or having to use the mains. Luckily

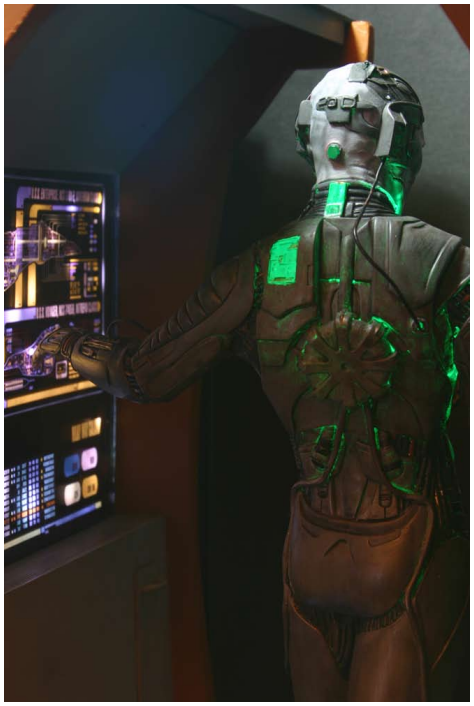
on a trip to a bargain shop I found some Halloween/ Christmas light. Pre wired LEDs (20) with battery

pack for £1.99 each. The Base was made up from a scrap piece of UPVC fascia, cut and sanded to shape. The centre panel is sheet styrene.
Time to slap a Little paint on. I went for Codex grey/



Shadow grey and raw sienna for the beams. It might not be 100% accurate but it gives the “feel” of the Enterprise corridor.

The two lots of lights were bundled into a styrene holder which serves to hide all the crap round the back.
This is the more or less finished base also showing the grill at the base (just for added light effect) the backlit LCARS panel (no, I don't know what it stands for) was made up from downloaded images, meshed together in Photoshop. When Printed out I had to peel the paper to thin it so as not to cut the



light down to much. This was taped to a piece of acrylic sheet to give it that gloss look Starfleet has on its panels. With base now done the figure was mounted onto rods and fixed done. The wires for the Leds were ran

down each leg and painted to look like Borg tubing. (Handy eh?)
More tubes were added to complete the look.
On the whole this was a great project but at times, very frustrating. The LEDs took a lot of sorting out and I still have to do the eye laser, although I've drilled the hand touching the screen ready to feed the fibre optic up the arm at a later date.
Also the sound chip and speaker/battery pack will be housed in the back piece and can be packed away when only on my shelf.
The final photos were taken on a digital Sarthe exposure was under exposed to give them a bit more atmosphere.
Well, hope you enjoyed the build up and I hope you have a go altering some of your kits.
If you do ...send em in.
Stay Tooned

Interviews

Puppet Talk

By Darren Llewellyn

This issue we are chatting to Phil Eason, a well known puppet maker and operator for film and television, who most recently worked on Agent Crush

How long have you worked in the industry?
ABOUT TWENTY SEVEN YEARS...URGH... TIME FLIES!

What made you interested in going into this field?
I WAS ALWAYS INTERESTED IN FILM AND TELEVISION FROM AS FAR AS I CAN REMEMBER.I LOVED ALL THE SPY AND SCIENCE FICTION TV SHOWS IN THE SIXTIES. I WOULD COLLECT THE OLD FILM MONSTER MAGAZINES AND TRY TO WORK OUT HOW THEY DID THE MAKE UPS AND MODELS.

Was building puppets your dream job?

NOT EXACTLY MY DREAM JOB AS SUCH...I STARTED OUT AS A PERFORMER…WHICH IS STILL WHAT I AM MAINLY KNOWN FOR; THE PUPPET MAKING WAS MORE OF A HOBBY... WHCH THEN BECAME ANOTHER TOOL OF MY TRADE.

Did you use to build models and puppets before you started in the industry?
OH YES! AS I SAID...THE WHOLE THING WAS MY HOBBY...AND STILL IS!
I WAS ALWAYS MAKING A MESS WITH GLUE, LATEX AND PLASTER AS A KID...MY PARENTS WERE FANTASTIC AND JUST LET ME GET ON WITH IT!

Were you always a sci-fi fantasy fan or is it something you do due to the type of work you do?
I HAVE ALWAYS BEEN A FAN OF SCI-FI FANTASY…FROM VERY YOUNG.IT OFFERED WONDERFUL WORLDS WITH AMAZING CHARACTERS AND CRAFT...THAT I COULD THEN TRY AND COPY IN MY PRIMITIVE WAY.

How did you get started?
I ALWAYS KNEW I WANTED TO BE IN FILM AND TV; AND FOR A LONG TIME GROWING UP I WANTED TO BE A STUNTMAN! I WAS OBSESSED WITH IT. SO MUCH SO...MY DAD LET ME STAY UP LATE ONE NGHT TO WATCH A DOCUMENTARY ON BBC ABOUT A STUNTMAN.IT WAS BRILLIANT! I THEN SENT A LETTER TO THE BBC TO BE FORWARDED TO THE STUNTMAN…WHO THEN WROTE TO ME.HE TOLD ME ALL ABOUT HOW HE GOT STARTED…THE FILMS HE HAD DONE..WHAT

HE WAS DOING NEXT...HOW HE HAD RIGGED A CERTAIN STUNT.FOR AN ELEVEN YEAR OLD TO GET THIS WAS WONDERFUL!
HE MENTIONED ALL THE THINGS I WOULD NEED TO DO IN ORDER TO BECOME A STUNTMAN...ONE OF THESE THINGS WAS ABILITY TO ACT.
SO ALONG WITH THE TUMBLNG AND GYMNASTIC STUFF I DID...I STARTED TO DO DRAMA…AND FOUND I WASN'T TOO BAD AT IT.
THIS LED ME TO DRAMA SCHOOL FOR THREE YEARS …WHERE THEY TRIED TO DISSUADE ME FROM BECOMING A STUNTMAN AND BECOME AN ACTOR INSTEAD.

I KNEW I COULD HAVE THE BEST OF BOTH WORLDS…BY BEING A PHYSICAL ACTOR.MY FIRST FEW JOBS AS AN ACTOR OUT OF DRAMA SCHOOL INVOLVED SWORDPLAY,FIGHTS OR TUMBLING.
OR…BEING INVOLVED WITH A SMALL COMMUNITY THEATRE COMPANY WHERE THE ACTORS NEED TO DO EVERYTHING... SET DESIGN AND BUILD, PROPS, MAKE-UP.SO MY ARTISTIC SKILLS CAME IN USEFUL THEN TOO.

What was your first job in the industry?
WELL …IN THOSE DAYS YOU COULD NOT WORK IN THE INDUSTRY AS AN ACTOR WITHOUT AN EQUITY CARD...THE ACTORS UNION. THEATRES HAD ONLY A SMALL AMOUNT ALLOCATED TO GIVE TO PEOPLE STRAIGHT OUT OF COLLEGE.SO YOU HAD TO THINK OF OTHER WAYS TO GET ONE... MANY OF US GOT IT BY WORKING IN CLUBS OR BARS AS ENTERTAINERS.I GOT MY EQUITY CARD BY WORKING AT A HOLIDAY CAMP!
FIRST THING IN THE MORNING I WAS LIFEGUARD BY THE SWIMMING POOL.THEN DID A PUPPET SHOW FOR THE YOUNGER KIDS.AFTER LUNCH WE WOULD ORGANISE GAMES AROUND THE POOL [IF WET IN THE BALLROOM!]IN THE EVENINGS I WOULD COMPERE THAT NIGHTS ENTERTAINMENT. GO TO BED IN THE EARLY HOURS OF THE MORNING…THEN UP AT DAWN TO START ALL OVER AGAIN. DAMN HARD WORK...BUT GREAT FUN. I WOULDN'T HAVE MISSED IT FOR ANYTHING!

What was the first major production you were involved in?
I SUPPOSE THAT WAS A FILM CALLED "THE BEAR"…DIECTED BY JEAN-JACQUES ANNAUD.IT WAS THE STORY OF A BEAR CUB WHO IS ORPHANED, AND GETS BEFRIENDED BY A LARGE MALE BEAR.
THE PRODUCERS REALISED THAT SOME SEQUENCES COULD ONLY BE ACHIEVED USING ANIMATRONICS…IN THIS INSTANCE, ANIMATRONIC BEARS.SO...JIM HENSONS CREATURE SHOP BUILT A FULLY ANIMATRONIC BEAR CUB AND SOME BEAR SUITS,THAT WERE A COMBINATION OF "MAN IN A SUIT" WITH ANIMATRONIC HEADS.
I WAS STILL ACTING AT THE TIME...BUT SOMEONE I HAD WORKED WITH KNEW I BUILT AND OPERATED PUPPETS; SO THEY SUGGESTED I BE CALLED IN FOR AN AUDITION.
I WENT AND GOT THE JOB AS PART

OF A SMALL TEAM OF PUPPETEERS. WE WERE UP IN THE ITALIAN DOLOMITES FOR A COUPLE OF MONTHS… MAINLY HANGING AROUND... BECAUSE IN THE END THE REAL BEARS DID FAR MORE THAN ANYONE COULD HAVE HOPED FOR.

Do you prefer to work in television or film?
I ACTUALLY LOVE DOING COMMERCIALS! THEY ARE USUALLY FILMED ABROAD … AND THEY PAY BETTER THAN TV OR FILM. HOWEVER THERE IS CERTAIN KUDOS TO MAKING FILMS…AND THEY LOOK MORE IMPRESSIVE ON YOUR C.V!

What was the first project you worked on where you got to design the puppets?
THAT WAS A CHILDRENS TELEVISION SHOW CALLED "WIZADORA".
IT WAS FOR PRE-SCHOOL CHILDREN AND FEATURED AN ACTRESS PLAYING AN APPRENTICE WITCH WHOSE KITCHEN [WHERE MOST OF THE ACTION TOOK PLACE] WAS FILLED WITH ODD CREATURES...
WHO ALL TALKED. THERE WAS HANGLE, A TALKING CLOAK HANGER, PHEOBE...A TALKING TELEPHONE, THE DRAW PEOPLE...A TRIO OF TALKING ODD SOCKS,WHO ALWAYS GOT INTO MISCHIEF,VERY OLD FISH..A FISH PUPPET IN A TANK...AND FILBERT...A GIANT WEIRD PLANT/ONION THING WITH A SQUEEKY VOICE.
I PERFORMED ON THE FIRST THREE YEARS OF THAT SHOW…THEN ALWAYS SEEMED TOO BUSY WHEN THE CALL CAME IN FOR THE LATER SHOWS.
BY THIS TIME I WAS DOING LESS AND LESS ACTING; AND FAR MORE PUPPETEERING AND VOICE WORK.

Do you build only animatronics and rod puppets or do you build stop motion puppets as well?
I WILL DESIGN, SCULPT AND PERFORM ANYTHING ANYONE WANTS ME TO… HOWEVER...A STOP MOTION ARMATURE IS PRECISION ENGINEERING…SOMETHING BEST LEFT TO THE EXPERTS!
Do you get to do a lot of design on the projects you work on?
IT ALL DEPENDS ON THE PROJECT.
IF I AM CALLED TO JUST GO IN AND PERFORM...THEN THAT'S WHAT I DO.
HOWEVER...I MAY BE CALLED TO GET A TEAM TOGETHER...PERFORMERS... DESIGNERS ETC...THEN I WOULD HAVE A BIGGER IMPUT.
Do you find it a problem when you work on projects and then are not credited for that work?
IT'S NOT A PROBLEM…MORE OF A PAIN REALLY. I DID VOCAL EFFECTS ON THE FIRST TWO HARRY POTTER MOVIES UNCREDITED...AND PERFORMED ON MUPPETS TREASURE ISLAND UNCREDITED.
IT IS ALWAYS NICE TO GET A MENTION FOR THE WORK YOU HAVE DONE.
THE OTHER SIDE OF THAT IS I DID A COUPLE OF DAYS PUPPETEERING ON STAR WARS. THE PHANTOM MENACE.EASIEST JOB I EVER HAD…OPERATED A CHARACTER CALLED "YADDLE"... [LOOKED LIKE YODA.]MOST OF THE STUFF WE FILMED WAS NOT USED…
GOT THE BEST CREDIT OF MY CAREER AND GET ASKED TO GO OFF TO CONVENTIONS TO DO SIGNINGS.

What would you say is the biggest change in the effects industry?

WITHOUT QUESTION THE RISE OF DIGITAL TECHNOLOGY.

Do you think CGI has or will kill off the physical effects side of the industry?
NO. I HAVE BEEN ON FILMS AND COMMERCIALS WHERE THE TWO TECHNIQUES WORKED HAND IN HAND TO PRODUCE THE DESIRED RESULT. DIGITAL TECHNOLOGY HAS MADE IT EASIER FOR PUPPETEERS IN MANY WAYS. WE CAN USE RODS ,CABLES ANYTHING TO MOVE A PUPPET KNOWING WE CAN BE PAINTED OUT OF THE SCENE FAR MORE EASILY NOWADAYS THAN SAY TWENTY YEARS AGO;WHEN HOURS WOULD BE SPENT FINDING WAYS TO CONCEAL PERFORMERS AND CONTROLS.

What would you say is the most important trait that people should have if they want to go into this profession?
TALENT FIRSTLY FOLLOWED BY A VERY THICK SKIN AND PERSERVERENCE!
THERE ARE MANY MORE PEOPLE TRYING FOR THE SAME JOBS…SO YOU HAVE TO MAKE SURE THE PRODUCERS WANT YOU!

Do you ever produce puppets for other industries?
NOT TOO OFTEN.OCCASSIONALY SOME DESIGNS AND MACQUETTES FOR MARKETING COMPANIES.

What would you put down as your best accomplishment in your professional career?
THAT IS A TOUGH ONE! I DON'T THINK ANYONE ARTIST IS EVER TRULY SATISFIED WITH THEIR WORK…HOPEFULLY THE BEST IS YET TO COME!

During your extensive career what would you say is the most bizarre project you have worked on?
I ONCE MADE A PUPPET OF A TURD FOR A SHORT FILM CALLED "KUNG –FU POO!"

Of all the shows you have worked on which would you say was your favourite?
YEARS AGO I WAS ONE OF THE PUPPETEERS ON A TV SHOW CALLED "SPITTING IMAGE". IT WAS TOPICAL AND FAST MOVING...
I LOVED THE VIBRANT ENERGY OF THE WORK WE DID.
RECENTLY I WORKED ON A FILM VERSION OF "TALES OF THE RIVERBANK." IT WAS JUST GREAT FUN!! WORKING WITH OLD FRIENDS AND ALL OF US ENJOYING WHAT WE WERE DOING.
Of all the puppets that you have built and designed do you have a favourite?

NO.

Are you surprised by the success of these old style puppet shows?

NOT REALLY. THEY WERE MADE WITH CARE AND INTEGRITY, HIGH PRODUCTION VALUES, FABULOUS DESIGN AND GREAT STORIES. ALL THESE THINGS STAND THE TEST OF TIME.

Why do you think that there is a revival of the puppet style show lately?

BECAUSE OLD DUFFERS LIKE ME HARP ON ABOUT HOW GOOD THINGS WERE IN THE "GOOD OLD DAYS" AND LET'S SEE MORE OF IT!

Agent Crush seems to be a homage to the old Anderson puppet shows, where you a fan of these shows?

ABSOLUTELY!! I STILL AM! WHAT THOSE PEOPLE ACHIEVED OVER FORTY YEARS AGO IN A WAREHOUSE IN SLOUGH IS AMAZING. THEY TRULY WERE PIONEERS IN THE FIELD OF PUPPETS AND EFFECTS.

When you are designing characters do you have someone in mind who you would like to play them and does that ever influence the look of them?

IT IS NOT SO MUCH I HAVE AN ACTOR IN MIND WHEN I DESIGN SOMETHING…MORE OF HOW THE CHARACTER WILL ACT AND SOUND. I SUPPOSE THIS IS BECAUSE MY BACKGROUND IS PERFORMANCE. I WILL BE DRAWING OR SCULPTING AWAY AT A CHARACTER…ALL THE WHILE DOING VOICES…SEEING WHICH ONE SUITS THE CHARACTER…WHICH THEN GIVES ME AN IDEA AS TO WHAT THEY SHOULD LOOK LIKE

Could you tell the readers about the process of building a puppet?

IT ALWAYS BEGINS WITH THE IDEA. FROM THE IDEA...YOU MOVE ON TO DESIGNS. THEN MACQUETTES [SMALL MODELS] OF THE CHARACTERS...ONCE THESE ARE APPROVED THE FULL SCALE CHARACTER CAN BE SCULPTED. THEN THIS IS THEN MOULDED. A SKIN IS PRODUCED FROM THIS MOULD. IT IS PAINTED, WIGGED AND ANY INTERNAL MECHANISM ADDED.THEN IT IS PUT THROUGH its PACES BY THE PUPPETEER WHO MAY ASK FOR CHANGES…THEN IT IS ON CAMERA.

Have you ever considered doing a book on how to create puppets for the public?

I WOULD LOVE TO DO A BOOK… UNFORTUNATELY...IT IS A VERY LIMITED MARKET; I DON'T THINK A PUBLISHER WOULD FORK OUT THE MONEY INVOLVED FOR WHAT WOULD BE VERY LITTLE RETURN.

When you were a child did you like to build puppets and what was your favourite?

I WAS ALWAYS TRYING TO RECREATE THE PUPPETS FROM THE ANDERSON SHOWS…OR A MASK FROM A SPY SERIES... OR A MONSTER FROM A HORROR FILM I HAD BEEN ALLOWED TO STAY UP LATE TO WATCH.

THINGS HAVEN'T CHANGED MUCH…THIS EXACTLY WHAT I DO NOW!!

OH...MY POOR LONG SUFFERING WIFE!!

Finally, is there any show that you would have liked or like to work on?

I WOULD HAVE LOVED TO HAVE BEEN INVOLVED IN ANY OF THE ANDERSON PUPPET SHOWS.

OR ANY OF THE HAMMER HORRORS…OR THE EARLY BOND MOVIES…

OR…PLANET OF THE APES…OR…….. [FADE TO BLACK…END CREDITS……]

www.phileason.com

Readers Gallery

Ken Skiffington

Reviews

Flamer Spray Gun

By Darren Llewellyn

Ok so I was walking past my local GW store the other week and I spied a new "toy" in there and I thought to my self very cool I must get one, what you may ask was it that took my fancy….. Well it was a Games Workshop Airbrush, or to be more accurate a Spray gun. This spray gun is a new offering from the Games Workshop it is a very nicely packaged bit of kit and comes in at around £18 and the guy in my local store was kind enough to direct me to a tutorial on you tube which I must admit for novice users is a great way to help them along with the gun but enough diversionary tactics and on with the review.

So what do you get in the packaging, well pretty much the standard fare with any airbrush, you get a spray gun, a paint jar with lid and some very useful markings on the side, a air hose and an adaptor to connect it to a air can.

Firstly the spray gun itself, this has been shaped to resemble a warhammer 40k space marines flamer, yet they have not compromised at all on the feel or usability of the gun to achieve this, when I took it out of the packaging it felt very comfortable to use and light in your hand so you don't feel like your arm is going to drop off while using it. It is not surprisingly at this price a single action external mix air brush, the paint flow nozzle is very reminisant of the badger 350 model and is very easy to adjust, but I would say here that like all of these it is best to set this before spraying, the nozzle is very easy to clean and only requires a c clip and nut to be removed and it is out and ready for cleaning.

The paint jar is a standard jar but it does have one very nice feature on it, a scale for paint to water mix, sadly there is only two "settings" on this but still a nice effort and very good for novice users, the hose is a standard vinyl hose and a regular air can adaptor is supplied with it, they also sell "citadel air" in the shops as well, and since I was feeling lazy, I picked one up to use with it.

So now we know what we get how does it work? Well it is a very nice piece of kit to use, it feels good in the hand and is easy to use and can give very good results, you are never going to be able to write your name in tiny letters with this gun but then again if you want to do that there are some great airbrushes out there that will do this and cost about 5 times the price☺ but I bought this with the express purpose of using it on larger models and sets to give me good coverage over a large area and it does it's job well and has a very good range of spray widths.

If you are looking for an airbrush to have a multi function role, then this is not the beast for you but on the other hand if you want a spray gun for larger work, then I would whole heartedly recommend this to you, it is a lot easier to use than an airbrush for beginners and a great intermediate stage for those moving on from spray cans to air brushes. The gun design does have a better feel while covering large areas and at just under £18 it is a good investment just to have for this job.

Showcase

The Orca – Part1

By Frank Cuomo

On June 22, 1975 the movie going public was witness to the birth of a new era of summer movies and its first born was named, "*Jaws*". The film, originally a novel by Peter Benchley was helmed by the then little known 27 year-old filmmaker Steven Spielberg. That summer the film's box office went on to reach the $100 million mark, a figure no previous film had achieved. This was the creation of the summer blockbuster.

Anyone who is familiar with *Jaws* will agree the most memorable element of the film is its eerie soundtrack composed by John Williams. The soundtrack went on to win an Oscar, Golden Globe, and Grammy. *Jaws* also won the Oscars for editing and sound. The impact of the film was felt well beyond the walls of the movie theatres that showed it causing attendance at beaches and waterfront resorts to become scarce during the 1975 summer season.

For me the film is ultimately a collection of great characters. Who could forget the *mechanical shark*? The crusty old sea captain, *Quint*? The young and ambitious *Hooper*? *Police Chief Brody* or the Orca?

The Orca?

Yes, the Orca, the barely seaworthy fishing boat that belonged to Captain Quint. The boat is just as much a character as any of the actors in the

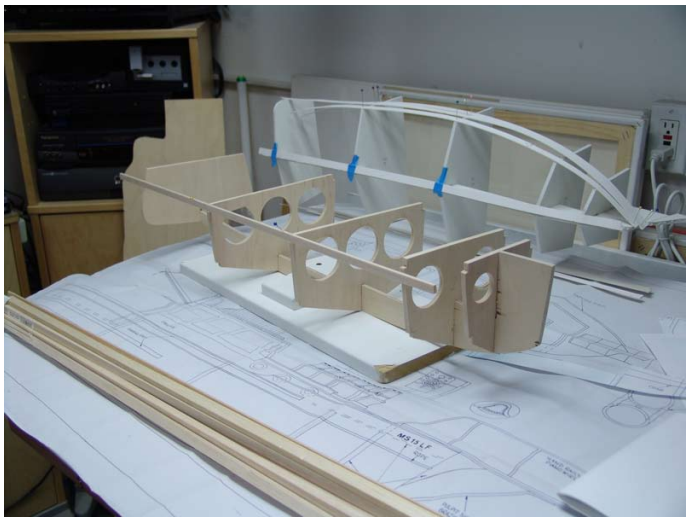
film. That is what brings us to this article. It all started with an innocent phone call from a friend. He mentioned he had seen *Jaws* on cable and it occurred to him that a model of the Orca would be interesting. He asked if there was a model kit available and I said I wasn't sure. Then there was a short pause and he asked, "*So are you going to build one?*" and without hesitation I said "*Yes*"! But *how* I was going to do that didn't cross my mind, all I could think about was how much I wanted to get started.

PLANNING

No sooner did I hang up the phone was I at my drafting table with a fresh piece of paper and pencil at the ready. It then occurred to me, "I HAVE NO IDEA HOW TO BUILD A BOAT!" Sure I had built model planes, cars and even spaceships but never a boat! But I wasn't ready to give up or get discouraged so I headed straight for the only place any budding sea captain could learn about boating – *the internet*. And search I did, for days I swam past website after website collecting any and all information on the Orca I could dredge up. Then somewhere on the horizon I found a small island of hope in the form of a set of plans made by a guy named Pat Tritle. So, I went ahead and ordered the plans and cleared off my workbench.
The set of plans are professionally done and I give Mr. Tritle a lot of credit for the work he did. I should mention that the plans are for a radio control version but I have chosen to make mine as a display piece. Although not a 100% accurate I thought the plans captured the "feel" of the Orca and that's enough for me. If you study a lot of scale reproductions you will notice it is not always necessary to be absolutely precise down to the last rivet. Capturing the "feel" of what you are trying to reproduce is what you need to accomplish if you want to convey its "character". Since I was new to boat building I was hesitant about jumping right in so I chose to create a mockup with foam board. Foam board is cheap and you can work quickly with it. I cut all of the bulkheads out and hot glued it all together to build a quick version of the hull. This really helped in the long run and I'm glad I took the time to do this. I could have potentially wasted a lot of wood making mistakes that could have been prevented.

BUILDING

As I did with the foam board I again cut out the main parts of the hull but this time from

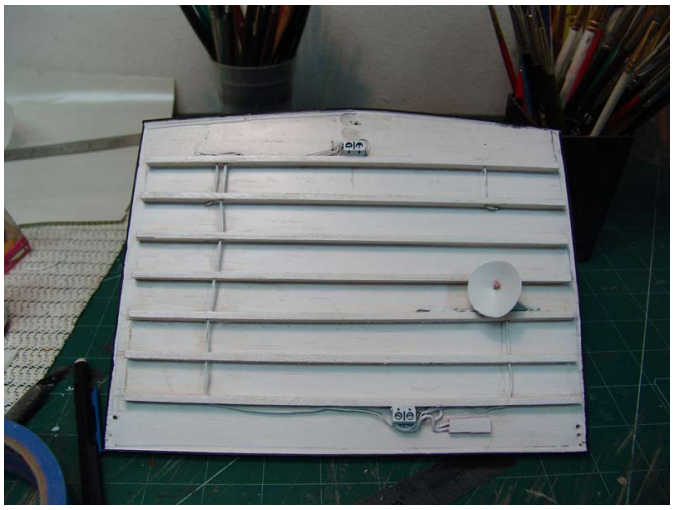


1/8" plywood. Taking the time to carefully line everything up square and true is critical. Any mistake you make now we follow you to the end. The next step was to rip ¾" strips of 3/16" balsa wood for

the planks. I then lay these along the hull and pin them into place until the glue sets. When the hull is covered you end up with a rough surface and a few gaps between the planks . I filled the small gaps with gap filling CA glue and then go at it with some 60 grit sandpaper. My next step is a matter of choice and it's something I picked up from the old days of building R/C planes. I like to coat the balsa with Aero Gloss Sanding Sealer. Now, the fumes from this stuff can take down an elephant so if you're going to try it you MUST wear a mask and use proper ventilation. After it dries I sand once again but this time with 120 grit paper. In the end I put on about four coats to harden the balsa and give it a nice finish. If you use this method and progressively use finer and finer sandpaper after each coat you can get a surface as smooth as glass. However, since the

hull of the real Orca was in disrepair our replica will need to have the same appearance so I stop when the surface is still rough.
Following the plans was pretty straight forward. I

did stop before I began work on the cabin because there were a few modifications I wanted to make. The first would be to add lights. Going by reference photos I ordered some miniature lights specifically for boats. The lights would be easily run off of a 9 volt battery which was what I wanted to use.

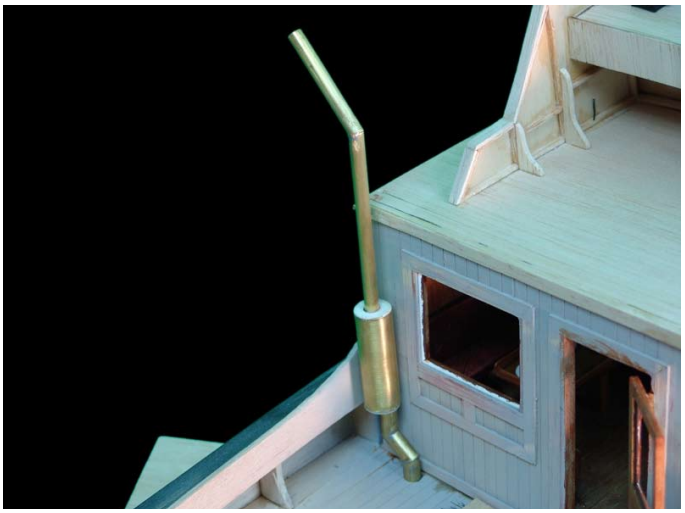


I decided to add lights to the cabin, a spot light, navigation lights and a light atop the mast. I used the roof of the cabin to run some of the wires out of sight and then ran them under the deck to the back of the boat. The boat is designed to have a hatch in the back for access to the R/C equipment but since I wasn't going that route I chose to make it my switch and battery box. Also, I had plans to hide a few more things in that hatch.
I really thought to make this build special I was going to have to add a little something more so

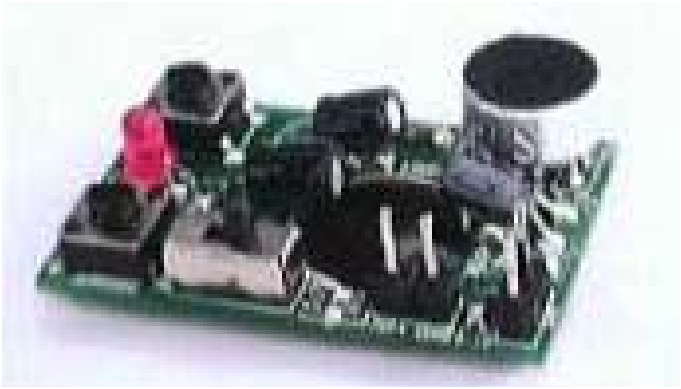
I decided to have the smoke stack function and have the boat play a few sound effects. The smoke

stack I chose was a small smoke unit for model locomotives. I found one just the right size at Micro Mark (www.micromark.com), the only problem was the voltage needed to run it . In order for it to function it would need at least 12 volts so running it off the 9 volt battery wouldn't be an option.

Looking over my reference photos I noticed a round plate near the bottom of the transom which gave me an idea (I'm sure this serves



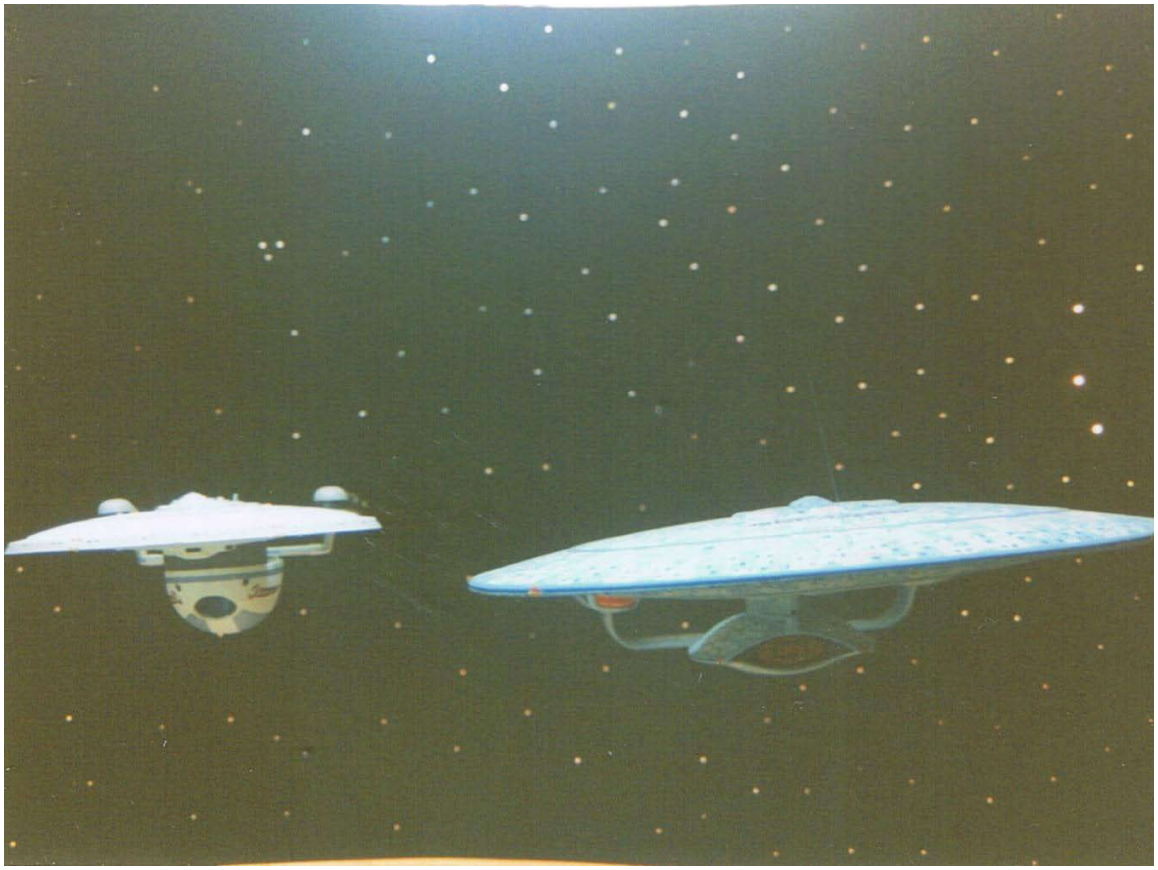
some sort of function on a real boat but I don't have a clue what that may be). It would be the perfect cover for a transformer plug. So, that's exactly where I hid it (. I then went to my stash of brass tubing and soldered together the smoke stack that would attach to the smoke unit under the deck.

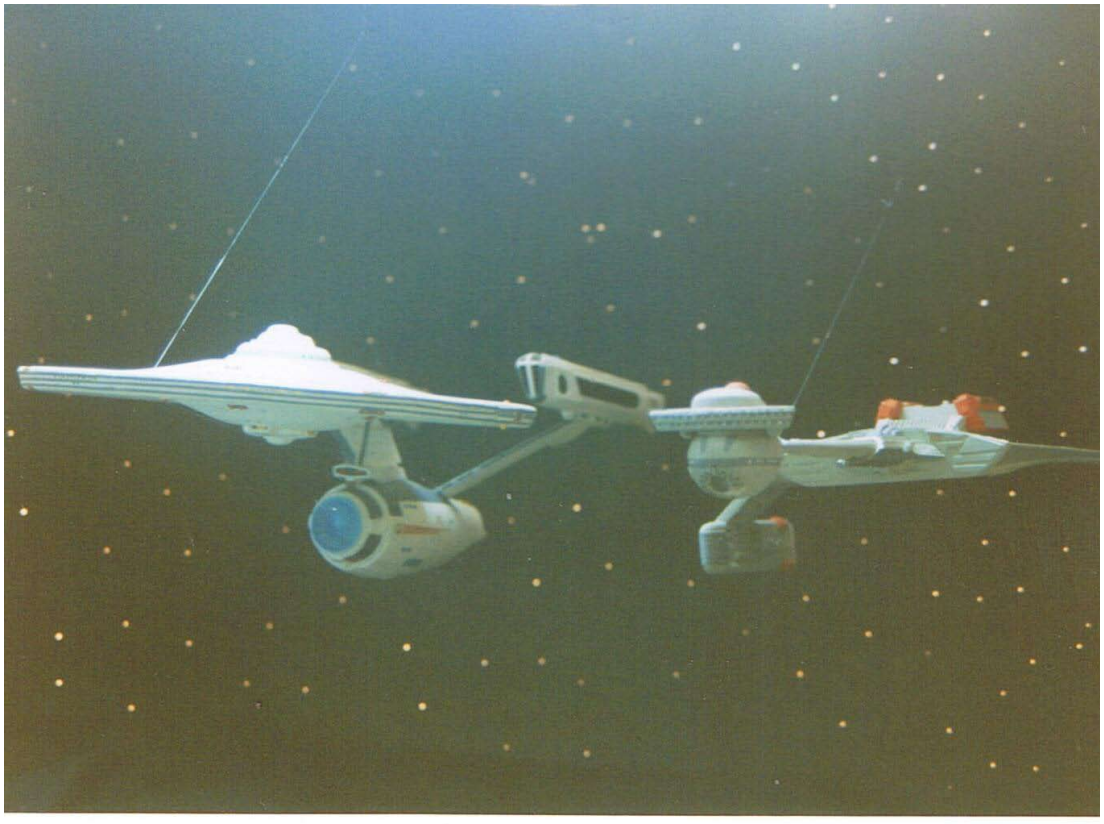


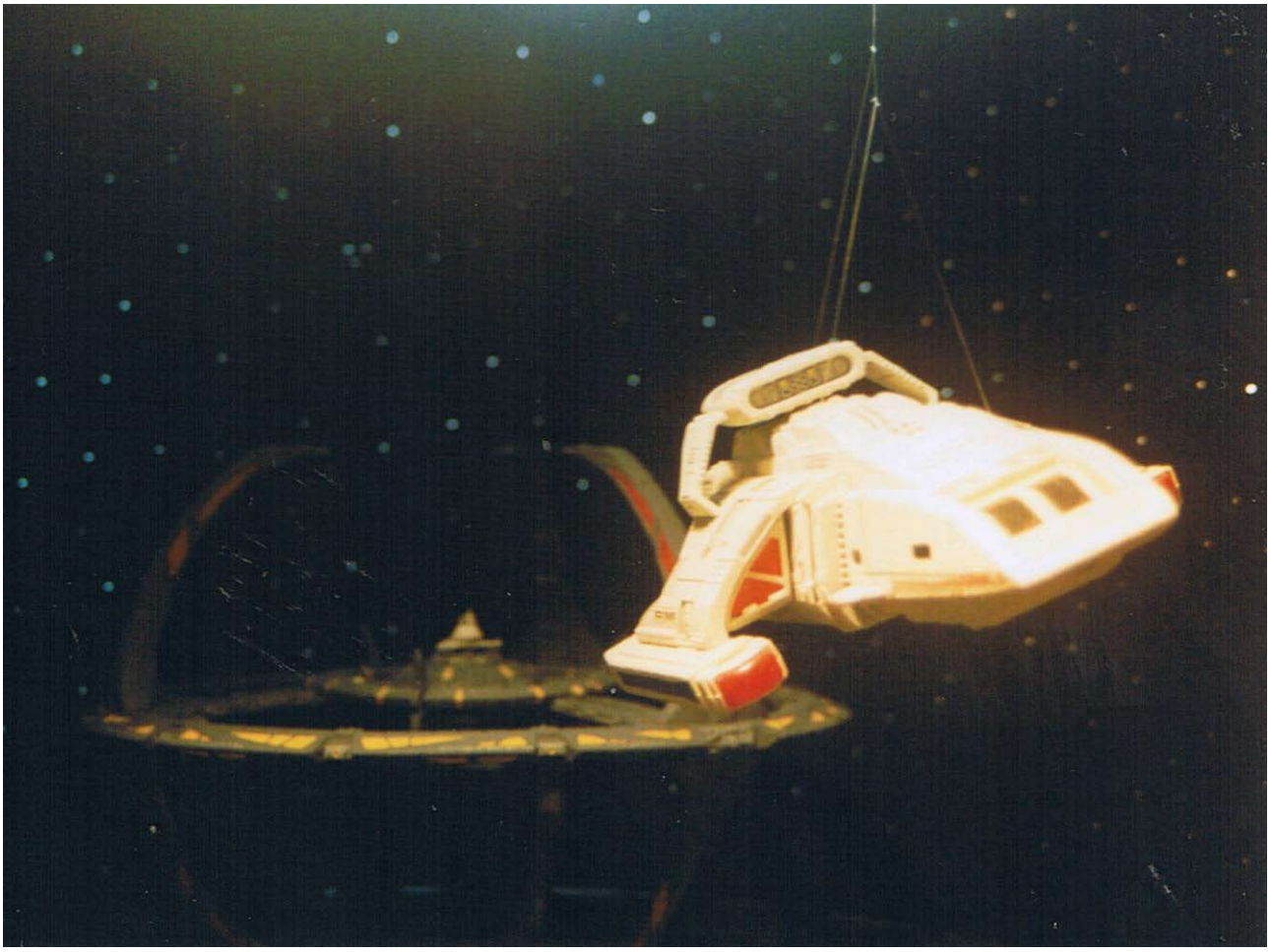
So now it's time to make some noise. My first thought was to rip the guts out of one of those recordable greeting cards but then I came across a really neat board that was even better - and it was cheap! I found it at a company called Electronics123 (www.electronics123.com) and they sell for about $8 a piece (Photo 8). The best part is they play 2 - 20sec clips. This was perfect and the size allowed me to hide the board in the hatch with the battery. In order to keep things tidy and functional I built a small control board that fit inside the hatch where I could mount the switches. I then fitted the ends of the hatch with magnets and added small metal plates to the top of the hatch so that it could be removable (Photo 9). The speaker was then hidden inside the cabin out of view. For one of the sound effects I chose the sound of the engine and the other was one I couldn't resist – Roy Scheider saying, "*You're gonna need a bigger boat*".

In the second part of this article we will be looking at the Detailing and painting of the Orca

Readers Gallery







Next Issue

We have a very cool SHIN MUSHA GUNDAM from Scott Taylor

The second Part of the Orca article

A very nice scratch built space ship from Joe Jackee

Mark Nehmzow's Star Trek dry dock model

Ryan Murray's Klingon bird of prey will be coming in to land

Techniques

Basing Basics – The Sequel

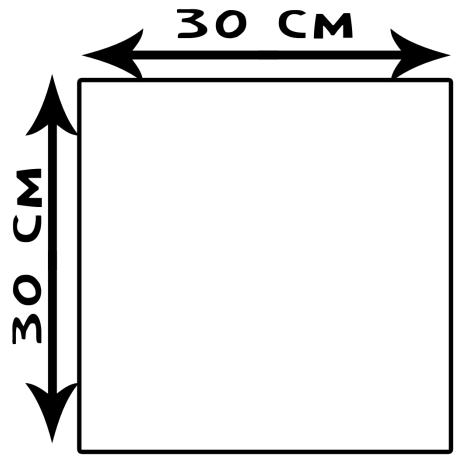
By Darren Llewellyn

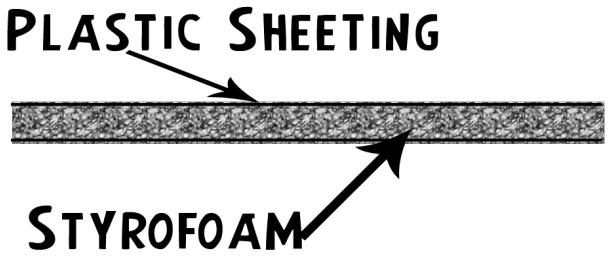
In a follow up to the article in issue one, for those of you who can remember it I did an article on basing; well now finally we have come around to doing the second part.

Ok for this project I'm going to look at making a lunar, landscape, and no not just because I was doing one for a competition on SFMUK either☺. This is again quiet an easy project aimed at modellers who may not have done a lot of terrain modelling before or for novice builders. Most of the materials can be found at art supply stores and are all very reasonable, this project was done for about £10 and is very easily done in a few days, or less with experience with these materials.

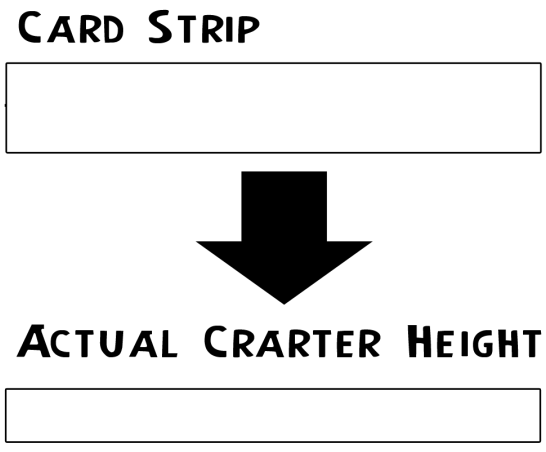
For the base of this base (if you'll excuse the pun) I decided that a thick piece of foam board would be the best option, so I trundled off to my local model and art supply shop and picked up some supplies. The basics for this are some foam board, mod-rock (Plaster bandages) and some moulding powder (basically a fine plaster of Paris) and card, so with these in tow I returned to the den of iniquity that is my workshop to begin working on the terra-forming of a world (yes I do live in a strange but interesting world).

For my purposes a base of about 30 by 30 cm would be sufficient so I cut the sheet of foam board to that size, for those of you not familiar with this product, it is a sheet of expanded polystyrene foam, with a thin layer of plastic sheet either side of it, it is very useful as it is fairly robust, light and easily cut with a craft knife but the downside is that it needs PVA or hot melt glue to stick it together.

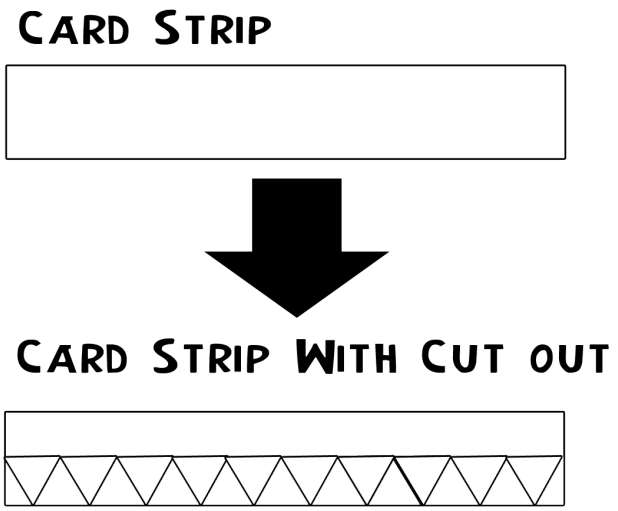




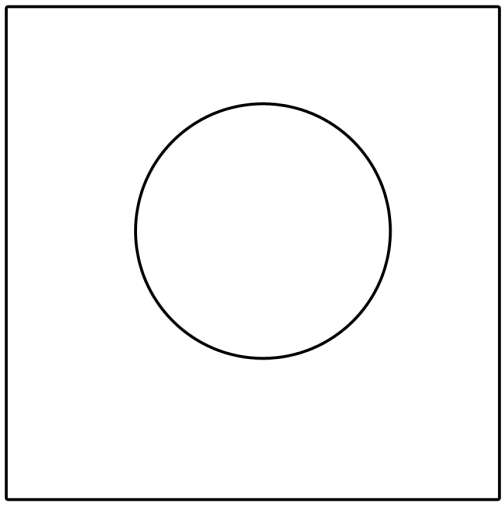
So with the base cut to size we can move on to the shaping of the main landscape, to create the crater, I decided how wide I wanted it to be, then with the help of some maths ((22/7)* the Diameter of the crater), I worked out how much card I needed for the crater former with this info in hand I cut the card to size, it is important to remember here that you will need the card to be twice as high as the crater will be. This is only one method to create terrain shapes, if you need a more complicated terrain than the one we are creating here I would recommend a combination of chicken wire and foil to create the basic terrain layout before moving on to the texturing stage.



So with the card for the crater cut, I then set about cutting the saw tooth pattern out this is so the card



can be bent easily plus have an area to glue it to the



base, with this step done, we can move onto the fun and quiet messy parts of this project the texturing of the base. Now it's time to break out the Mod-Roc, this is a very easy to use material and a quick glance at the instructions gives you most of the details you need to use it, first thing you need is to get a bowl of luke warm water, take a bandage out of the packet and open it, now I like to cut them into 30cm strips for ease of handling, cut as much as you think will be needed before you start dipping them into the water. With all of the bandages cut to length dip each one in turn into the water for a few seconds, squeeze out any excess water and unfold the bandage, and lay it over the terrain, you do not have to be too neat here as creases etc, will only add texture to the finished base, repeat this till you have covered the whole area, I like to smooth the bandages to give a slightly finished look but this is not necessary, just one of my little quirks. Now I would recommend that you leave this to fully dry overnight before moving on, again not necessary but I find it works well when I do.

With the basic texture completed we can break out the moulding powder, we only need a thin layer over the mod rock to give a nice lunar texture, so for a base this size I mixed up the plaster in a plastic pint cup, about half full should see us through it. Carefully follow the instructions on the packet on how to mix it up, but remember that we will not want this too runny or we could end up with a nasty mess and no lunar landscape. You can either use a spatula, not your partner's best one as I have found that this is not a good idea as the sharp pain in the head is very distracting when she learns of it, or your hands to spread a thin layer, I find that your hands are the best for this as it tends to give a more natural finish to the ground.

Once the base is covered and you are happy with the results, **do not** be tempted to go back and fiddle as it only ends in tragedy and more work. It is while we are adding this thin layer that we can give that extra bit of shape and definition to the crater. If you want to you could add some small "rocks" from moulds sold in railway shops but I often find that this can make a scene look cluttered, now the plaster will need overnight to dry before we can begin to paint it.

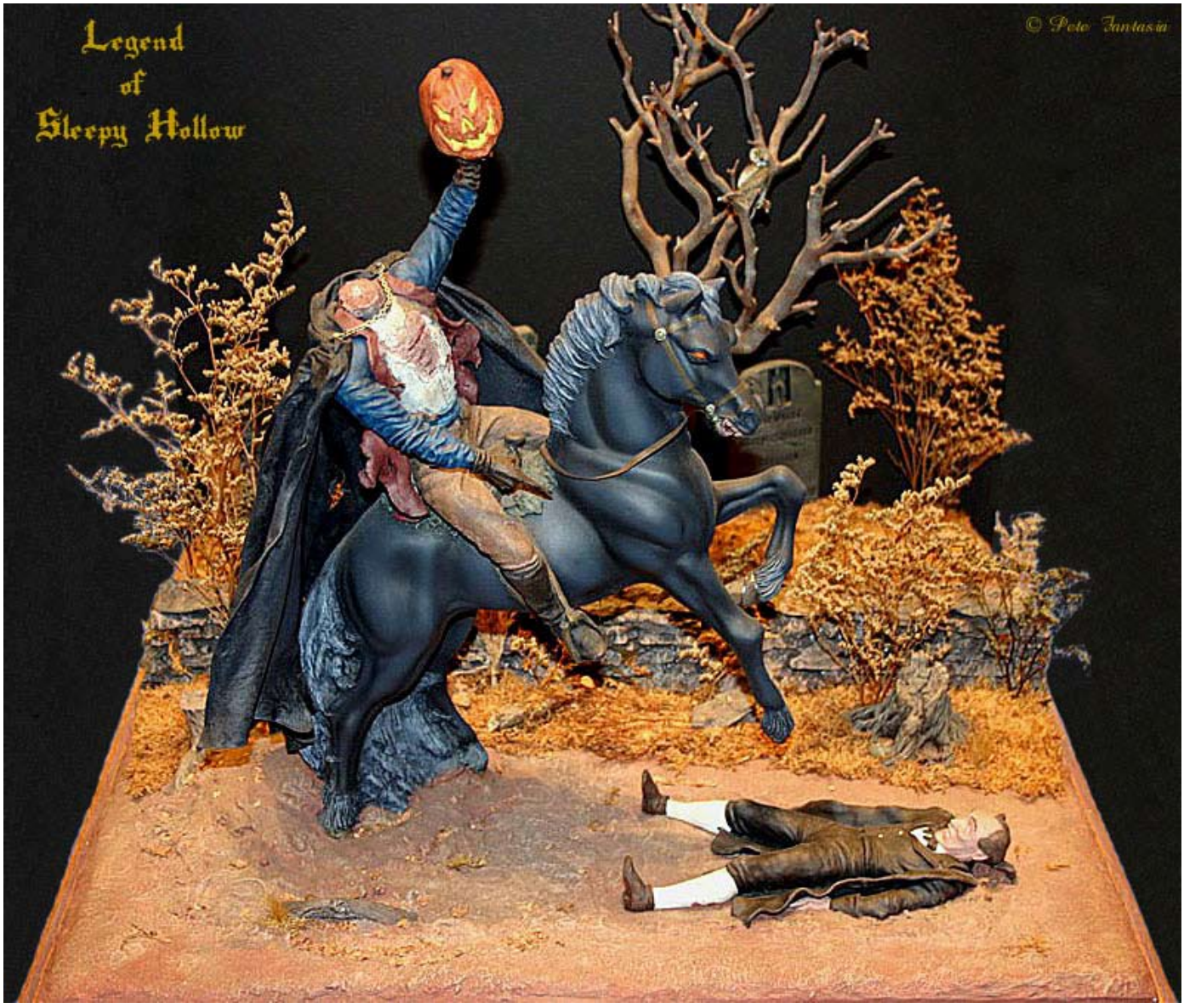
For the painting of the moonscape, I opted for one of the Games Workshops new Foundation Paints the colour I used was Astronomican Grey as it seemed to be a good match for moon surface, I opted to use my new spray gun also from the good people at Games workshop, with it the base coat was quickly and easily applied, leaving it to dry for a while before beginning to give it a wash with Adeptus Battle grey for the shading and the highlights were done with Dheneb Stone to break up the grey slightly and bring out some of the features, all of the shading and highlighting was done brush.

And there we have it a nice quick and simple base to display figures, vehicles or whatever on, I hope you enjoyed and I also hope to do more features like this very soon.

Showcase

Headless Hunting

By Pete Fantasia

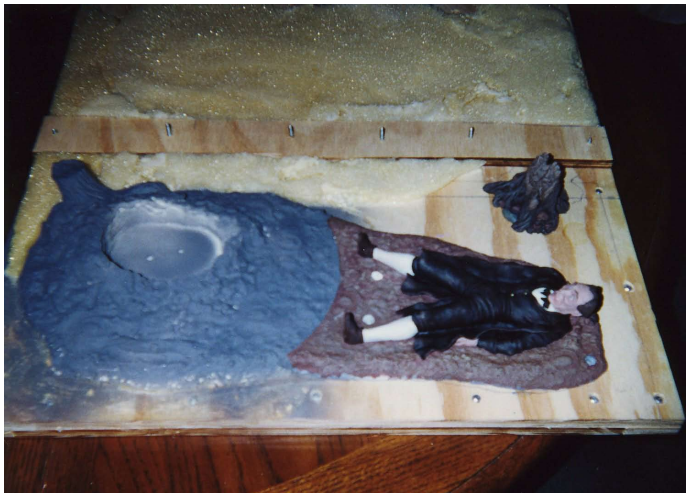


I have always been fond of Washington Irving's tales particularly "Rip Van Winkle" and "the Legend of Sleepy Hollow". So when I saw Shape of Things' "Sleepy Hollow" kit, I had to have it. Over time I would keep pulling it out of the closet and mulling over just how I was going to build it. I decide to have the kit stayed true to the original text and history. John Quidor's 1858 painting of "Headless Horseman Pursuing Ichabod Crane (figure 1) was also an inspiration. Thus the adventure begins.

This is one large diorama measuring 24" x 24" x 24". I

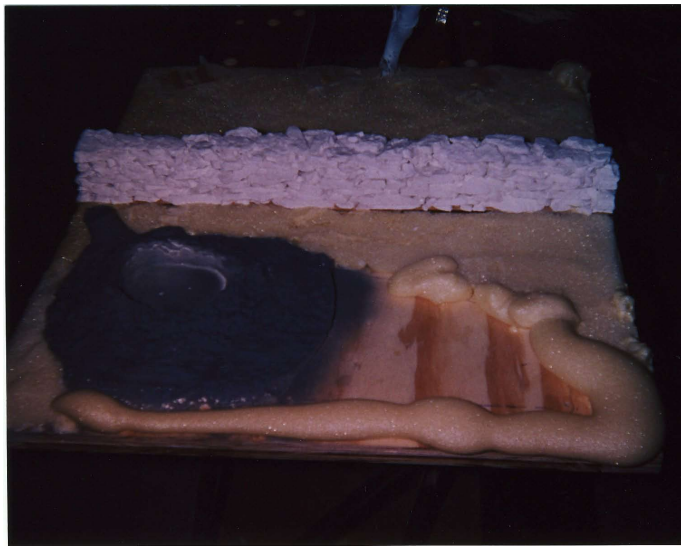
started with a plywood base and then began to lay-out the basic elements – Ichabod, the Hessian & steed, the cemetery with its tombstones and trees (figure 2 & 3). Most of the major elements are screwed to the base for strength.

With the major elements located, it was time to build-up the terrain. For that I used a two-part expanding foam such as “Mountains in Minutes” (figure 4). Don’t use the



stuff in the can of insulation it is too hard to control. With the foam cured, I then carved it into the shapes desired and it is best to do this outside as it makes a royal mess.

I did leave a groove down the middle of exposed wood to create the rock wall. I figured the New England folks probably did not waste good wood on a fence and instead used the materials readily available at hand. The foam itself is not easily glued to or paintable so I coated it in Durhams Wood Putty. Once the putty dried, I the textured the ground. I added hoof prints throughout the dirt to suggest Ichabod’s horse had “dumped” him in a panic. The Horseman’s steed’s front leg worked well as a “stamp” for this effect. Small holes were poked through the harden Durham’s coating to accommodate small landscaping with the added benefit of the foam underneath holding the plant-life much like florist’s foam would. I mentioned the wall earlier that was a tedious process. It was built just like a real one with a bunch of individual stones stacked – in this case casted in plaster of Paris and glued together with white glue (figure 5). Part of the wall is collapsed

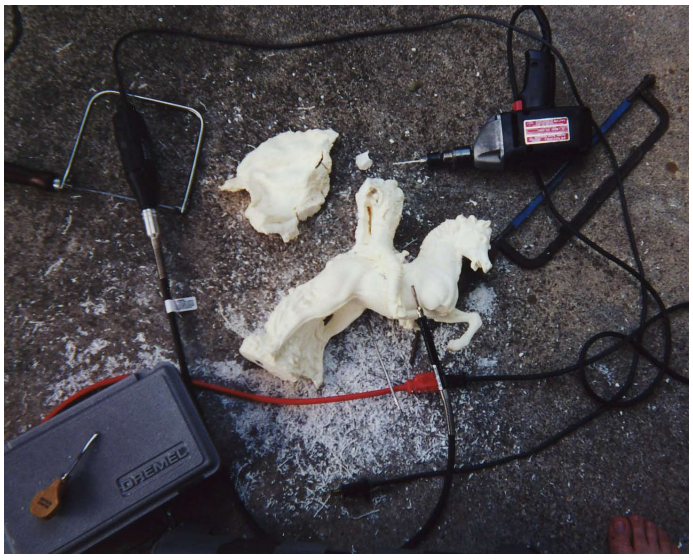


to suggest age and neglect. The wall, trees stumps and exposed earth were then painted. With the ground work mostly painted, I then covered the cemetery yard with “Deer Moss” as it closely resembles real fall grass. The tree in the background was textured to give it bark. An owl from a doll shop was added to the tree to help suggest it is night. The tomb stones and tree stumps are from GeoMetric and ironically are of the right dates since the story was to have taken place in the late 1700’s.

On to the two figures; Ichabod had to be painted prior to the base work as he was apart of the base. He had one significant flaw – no overcoat in New England, at night, in the fall, on horseback so I created one for him using Super Sculpy. I then painted him up in dark brown tones

as the original text suggested he was dressed. I dirty him up a little since he was dumped on the ground and sealed him in Dullcoat. The Hessian was a bit of a challenge. I did research on Hessian units stationed in that area as the uniforms varied significantly from one place to the next (figure 6). A few things stood out as wrong on the

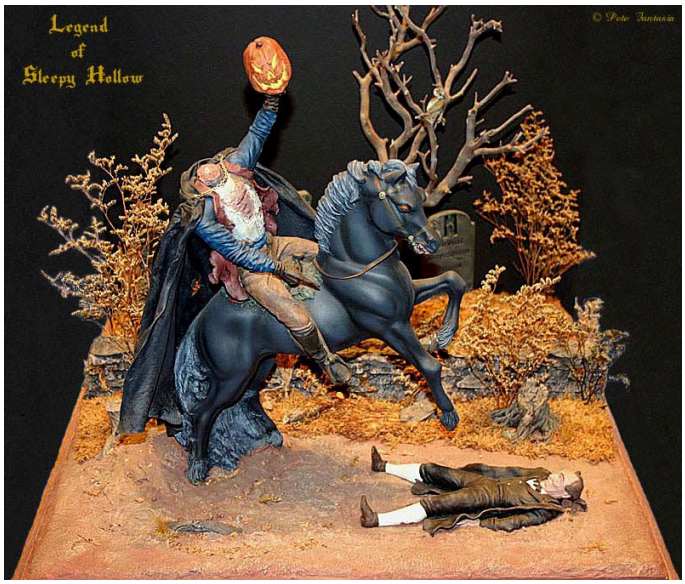
Hessian. First off, the boots were not correct as horsemen do not have "flaps" on their boots. So I ground those flaps away and fixed things with a little putty. Next the cape was way too thick, so here comes the scary part – I ground it off too. (Figure 7) However, prior to this I molded



a replacement cape over it. I used a piece of chamois cloth and distressed it using a steak knife. The cloth was then soaked in Future floor wax (acrylic) and conformed to the original cape prior to grinding (figure 8). Once I

was satisfied with the shape and it was dry, off came the original cape. I re-sculpted the back of the Hessian as well as his vest. The cape & mounted Hessian were painted separately. I attached the cape with two brads disguised with a chain. I add some neat effects such as using fluorescent yellow for the Jack-o-lantern's eyes and gave the horse a reddish glow to suggest its evil intent.

This project was intense as it took several months to complete but it was well worth the work. It is still one of my



favorite pieces (figure 9) and serves as the mascot for my photobucket site: http://s520.photobucket.com/albums/w324/Tellmyre/

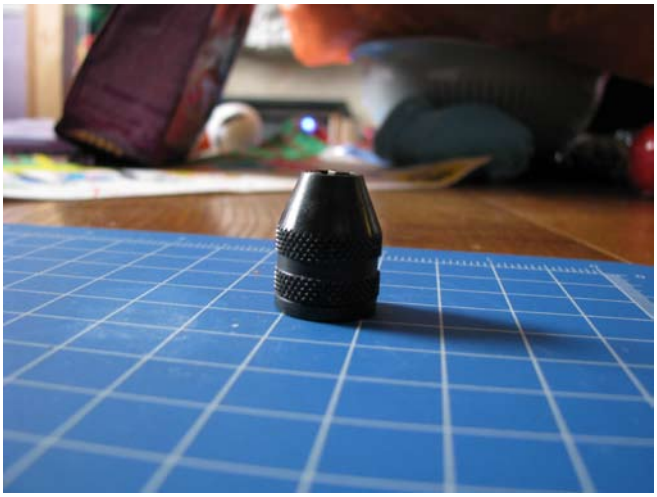
Quick Tips

Converting A Pin-Vice

By Darren Llewellyn

I just thought I would write a quick how to on a neat little idea I had the other week on how to convert a Games Workshop (boy I really do have to stop going into that shop as I spend way to much in there ☺)Pin-vice, to have a chuck instead of the collets system, which in my Opinion is much easier to work with than the collets system.

This is a very easy conversion job, the first thing you need to do is remove the threaded collets cover to remove the collets, and remove the collets it's self from the "hobby drill", the chuck I had here was one that is supplied by Expo and is a 3 jaw chuck, this fits perfectly with the Games Workshop drill.



With the collets removed we will now need to fit

a piece to allow the jaws of the chuck to close, this is not as bad as it sounds, since this is a hand tool we can use a small length of brass tubing, the

same diameter as the collets to fit in the drill, but remember to leave a few millimetres so the chuck

does not use all the threads on the drill. I made this measurement by measuring the length of the collets and then adding the length that I measured from three threads, I marked this onto a piece of brass

tube and cut it using a standard tube cutter available from most hobby or tool shops, slipped the brass tubing into the drill body and then threaded the chuck onto it.

There we go we now have a finished tool with the ease of use of a pin vice and the convenience of a hand drill, I hope this has been a helpful idea and that you try it out

Till next time

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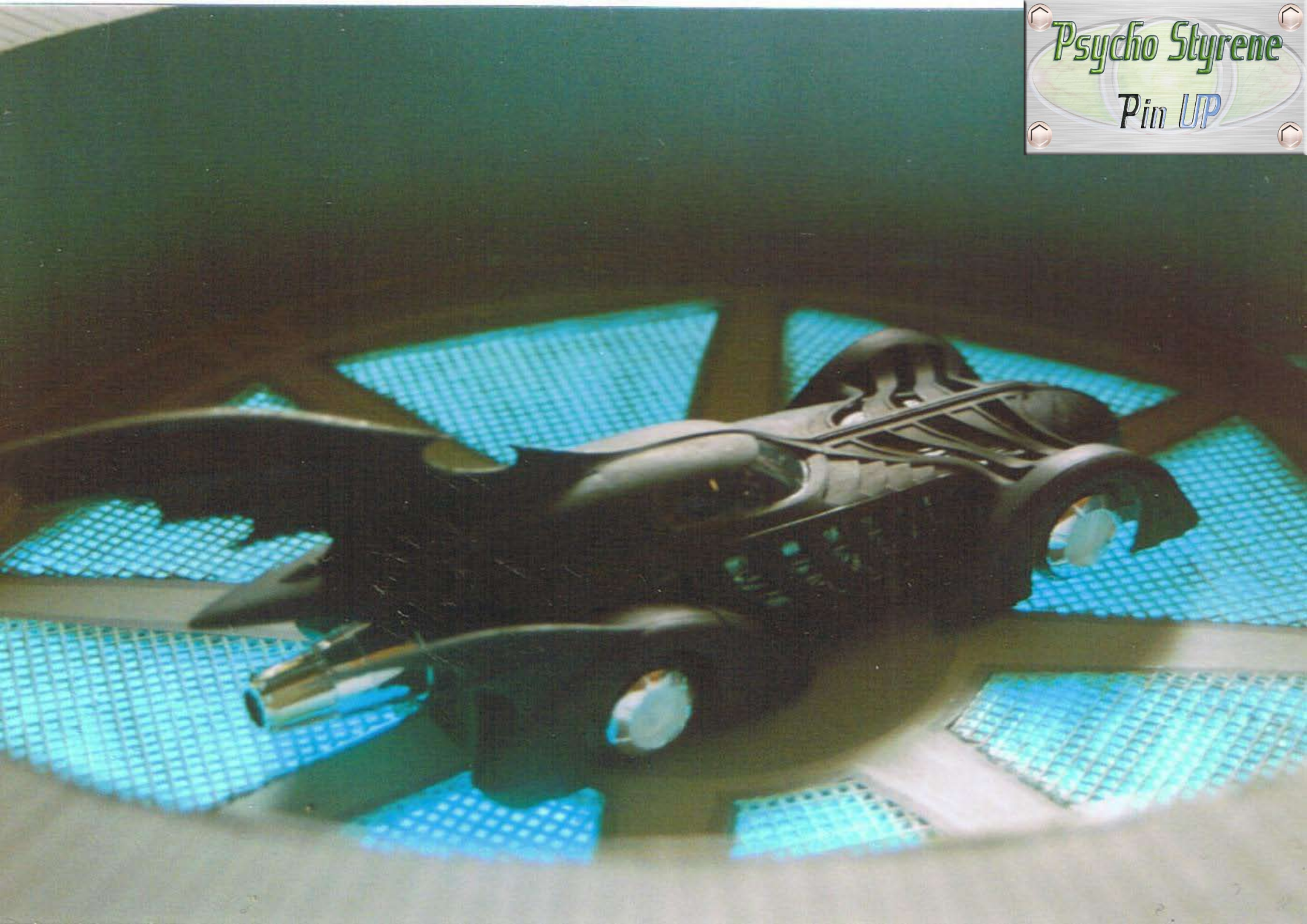
Psycho Styrene
Pin UP